

BACK TO SCHOOL



EDITORIAL

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The Beach Boys are in trouble - creatively bankrupt, playing smaller and smaller venues, looking to hitch their waning star once more to Brian's currently buoyant career. Yeah, nothing I've not said ad nauseum these ten years past... except it's not me this time, but a buddy Stateside who keeps an eye on these matters, and whose observations were buttressed by a tape of the 1995 4th July show. You were at Wembley in 1993? Well that's what they did - same set, same jokes, considerably lower energy levels, similarly dodgy performance. It's not funny anymore. Mike's talking about working with Brian again as if it's cut, dried and signed: Brian's putting up his usual smoke-screen of agreeing with whatever's said to him. Anyone who's seen the video clip of the latest Wilson/Love effort (aired at the Convention) must realise that Brian, if he's to work with the band again, must do so on HIS terms, not at the behest of someone who's just shown his true colours via litigation. It's not going to happen, of course - this is the real world, but bear this in mind: like everything else in this planet, Brian is a finite resource, and has been heavily mined. Let's not squander the reserves with pointless attempts to recreate a past that never really existed anyway. It may be that Brian really wants to write another slew of beach-girls-sun-cars themed material... but I rather doubt it.

AGD

Apologies for the lateness of this issue. Looks like I'm going to have to do two issues together again.

But the good news is that Brian Wilson and The Beach Boys are working together on some new tracks. Two songs have already been recorded and apparently things are going very well. The tracks are being produced by Brian and Andy Paley with Don Was as executive producer. We at Stomp are very happy with the reunion and really hope that all involved have still got it in them to make a great album. Watch this space.

(See page 19 Late news for up to date info on the new recordings.)

Birthday greetings to Carl 49 on the 21st of December. Thoughts for Dennis twelve years passed on the 28th December. Belated mention for Alan who turned 53 back on September 3rd.

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For the seventeenth time of asking, the afflicted foregathered, and for the seventeenth consecutive year, a splendid time was had by all. Some things are unchanging - Roy's introduction, the video equipment not working, Mark Service selling an obscene number of raffle tickets, Sean McCrea turning in a sterling live performance - whilst others were novel, most notably a brave stab at a quiz format that achieved a goodly degree of success, if being slightly lengthy. Proceedings were enhanced by the most welcome presence of three Stateside visitors - Elliott Kendall (musician extraordinaire), Lee Dempsey (editor of the excellent ESQ) and Tom Bogdanos (long serving BB fan) - all of whom were so enthused by the day's proceedings that an East-coast USA get together is even now being mooted.

However, unlike past years, the Convention wasn't the end of our devotions; as outlined in the last issue, Mark Service (yes, him again) had taken it upon himself to convert a throwaway comment into the working reality of a Brian Wilson tribute concert. Thus it was that little more than 24 hours later, some 300+ souls converged on a West Ken. club to experience what transpired to be an outstanding exposition of talent, humour, humility and above all love and admiration of Brian and his music.

Imagine a small scale Live Aid (with the attendant hassle) devoted to one end, the celebration of one man and his music... The variety of material and styles was awesome, from the Surfin' Lungs sub-thrash version of "New Girl In School" via the Surfonics' faithful "Wendy" to Wavelength's heartbreakingly acapella rendition of "Surfer Girl" and all points in between. On such a night, to single out any individual act would be counter to the prevailing spirit, thus it would be unfair not to applaud the contributions of not only the above mentioned hands but also those of Rick de Jong, the Beach Buggies, the McWilsons, Graham Hicks, Lee Dempsey (standing in for Will Brison), Martin Lawford's band, Elliott Kendall and Kevin Godfrey (better known as Epic Soundtracks). It was a night of many first-ever live performances, most notably the first ever UK (or even world) utilisation of a REAL theramin on "Good Vibes", "Wild Honey" and "I Just Wasn't Made For These Times". You had to be there - it was that kind of gig. No, it was that kind of EVENT.

So many thanks are due: to the bands and individuals, for giving their time and talents so readily and freely... to the audience, not only for coming but also for being so integral a part of the whole event... to Mark Service, for his unflagging organisation of the proverbial "good idea at the time" that just grew and his sheer force of personality in the face of projectural collapse... and of course, to Brian. Without whom....

Oh, and there's something afoot for '96, something of a, shall we say, celebratory nature. Keep watching this space.

AGD

-oo-

Mike

I just wanted to let you know that I saw the Boys about two weeks ago at the Texas state fair. Brian was with them. He sang on four songs that I remember. Also, Carl was not with them. But, they had a young guy playing bass guitar who looked like a young Brian! If he was introduced I missed it but I don't think he was a Wilson (although he certainly looked like one). Anyway, thanks for what you do. I, as well as many others, love the Beach Boys' music.

LARRY SMOOT

ORANGE CRATE ART

ORANGE CRATE ART: The title track was apparently the first track to be recorded for the album and it's almost achieved legendary status already. The taster in the Brian Wilson documentary doesn't quite prepare you for the finished version. Brian is singing like we've not heard him for a long time. The song has a nursery rhyme quality in the best possible sense, i.e. melodic and memorable. Hearing this for the first time totally blew me away; a fantastic track and the best thing Brian's been involved in since I don't know when. 10 out of 10.

SAIL AWAY: Title inspired by a Randy Newman song with the same name and it's that song's equal. The surprise is Brian is singing better than imagined. Slight calypso feel but it just sounds great; can this quality continue? 9 out of 10.

MY HOBO HEART: Yes it can - I can't believe it, this is just wonderful. Van Dyke Parks must have had some kind of divine inspiration to write songs this good and Brian really seems to be in the spirit to sing and do some fabulous backing vocals to songs he did not have a hand in writing. Brilliant stuff. 9 out of 10.

WINGS OF A DOVE: Inspired by some heavy rainfall in Los Angeles plus the Noah and his Ark story. A lively pop song; great chorus, great backing vocals (a feature throughout this album). Brian's forte these days seems to be his superb backing vocals. A real grower and destined to become a firm favourite. 9 out of 10.

PALM TREE AND MOON: A strong oriental feel to this would almost go with Sumahama from the (LA Light Album) but this is even stronger. Brian's harmonies again have to be heard to be believed. 9 out of 10.

SUMMER IN MONTEREY: We're all going on a summer holiday it has that feel to it. An almost instantly singalong song unlike any other on the album. The first six songs on this album go together so well. I just keep returning to play them over and over. After a dozen or so plays it just sounds terrific. 8 out of 10.

SAN FRANCISCO: Apparently Brian's favourite track on the album. Inspired by an oil painting of a stagecoach. It's almost into Cabinessence/Rio Grande territory. The most unusual and adventurous track and it's taking its time to get through to me. But it could become a major favourite, given time. 8 out of 10.

HOLD BACK TIME: The old iron horse is again the inspiration for this song. I found my mind wondering during this so I guess it's the least inspiring song so far but that's not to say it's bad, but not as good as what's gone before. 6 out of ten.

MY JEANINE: This song contains Brian's favourite harmonies on the album. Every song seems to have an obvious inspiration. This one by an old apple orchard that Van Dyke lived by for some time. Brian's performance is good, the song 50-50. 6 out of 10.

MOVIES IS MAGIC: 25 years or so ago I could imagine 'Harpers Bizarre' making this a real classic. It certainly gives the latter part of the album a lift. I couldn't see Brian ever writing a song like this. But a natural type of song for Van Dyke to write. Nostalgic bliss. 8 out of 10.

THIS TOWN GOES DOWN AT SUNSET: The only song on the album that Brian doesn't like. But it's a fitting penultimate track that leads brilliantly in to the 1963 Gershwin instrumental closing track. 7 out of 10.

ULLABY: Instrumental. So no Brian here, it's a George Gershwin tune and simply a lovely closing track.

To sum up, of all Brian's solo work so far, this was probably the most enjoyable for him to record and for us to listen to. Van Dyke Parks may just be THE producer to bring out the best in Brian. It's a great album from two of America's Finest.

MIKE



REVIEW

I Just Wasn't Made For These Times - Brian Wilson 1995

MCA Records 11270

Produced by Don Was and Brian Wilson

1995 is a year that for me has flown by too quickly. Looking back, it's hard to believe that I was so excited about the three new Brian Wilson songs on the three different compilations ("Sweets For My Sweets" - from the Doc Pomus tribute, "This Could Be The Night" - from the Nilsson Tribute, and the instrumental "In My Moonbeams" - from the "Surf Fiction" compilation) only to be somewhat disappointed by the mediocrity of the three performances. Sadly, Brian's singing wasn't that good, and the productions on the two vocal tracks suffered because of cluttered and over-produced mixes. The real disappointment though, which I had truly anticipated to be much better, was the soundtrack from the film I JUST WASN'T MADE FOR THESE TIMES, which was produced by Mega-producer Don Was.

Granted, Was did do a wonderful job with the production and direction of the actual film, but I have to admit that when I saw the documentary back in April, the biggest problem I had was with how "flat" the productions on the songs sounded. Most of us will agree that one of the reasons Brian's music endures is simply because he puts his heart and soul into his productions. Unfortunately for this soundtrack, it sounds as if the majority of the productions are too slick and too polished. It sounds like Don Was is trying to impress with his group of studio musicians, who do play and sound great, yet sound too uptight to really put some true "heart" into the sessions. This unfortunately makes the album a bit of a drag, and now that I've seen the film again, I hate the music sequences even more.

Perhaps you, the reader, may think that I'm comparing the "new" productions to the originals. Well, I challenge anyone to tell me that Brian really had his heart and soul into doing these re-recordings. It appears that the productions were more Was's idea and Brian was brought in to add his unfortunate and lacklustre lead vocals. Simply said, the album just doesn't make it performance-wise, musically or vocally.

I will say though, that I do admire the fact that Was and Wilson chose such titles (i.e. "'Til I Die", "This Whole World", "Let The Wind Blow" and "Wonderful") to re-record, which may cause people to go search out the originals, which in their time were somewhat overlooked. Perhaps it's now time for Brian to get a bit of recognition for some of the things he did after the hits stopped happening for him and the Beach Boys. In this way, the project does have a benefit.

Please do understand that I am happy that Brian is working again and I'm thrilled that many people will get a chance to see the film and learn a lot about a man who's so often misunderstood and ridiculed.

I'm just not happy about Don Was's influence on this project; It just doesn't look, feel or sound like Brian Wilson.

Yet, for what it's worth, Brian Wilson fans should still go out and get this record. Perhaps they should wait till it hits the "cut bins"; that's where it appears to be headed.

Below I list specific comments for each of the tracks:

MEANT FOR YOU A nice simple opener. Brian's vocal is good and the track is not overproduced. Good lead into the next track.

CAROLINE, NO The intro sounds odd on the soundtrack (but OK in the film). Brian is singing this very nicely but the vocal track could be louder. Again the track is simple and thus captures some of what Brian originally intended when he first recorded this in 1966. Unfortunately, the flute solo on the fade sounds a bit out of place and goes on too long.

LET THE WIND BLOW A nice choice for Brian to re-record. The percussion sounds a bit off as do the backing vocals which sound a bit off key. Brian's singing is much better as he doesn't sound like he's straining. This track actually works!! Like most of the tracks on the album, vocals by Brian could be a bit louder in the mix.

LOVE AND MERCY After the Gene Landy episode, I was surprised to see this song redone, as Landy will get some of the royalties from this record. The song moves along nicely thought with more guitar in the arrangement, unlike the original which was mostly keyboards. Brian's vocal is not as good. He's singing it differently, and unfortunately chose not to include the other verse that he sang at the STOMP convention back in 1988.

DO IT AGAIN Trying to capture the "Surf" sound, this song's "flat" and "lifeless" arrangement doesn't make it for me at all. This version is too tight! It drags along and Carnie and Wendy's appearance on it doesn't really make a big difference. It's great though that Brian had a chance to sing and record with his daughters.

THE WARMTH OF THE SUN In spite of Was's production, the melody still sounds haunting. Too bad Brian's vocal sounds so rough. I know it's not 1964, but Brian could sing better than this. The rough vocal sounds too abrupt on this soft, sensitive song and distracts from the moodiness of the song. Just the fact that it's such a great song keeps it from being a complete throwaway.

WONDERFUL The album credits Brian Wilson as the sole composer. Didn't Van Dyke Parks write the lyrics? Anyhow, this classic fails completely. The arrangement is so bland that it can't help but to trip over itself. This could have been the highlight of the album, but it never gets out of first gear and Brian just doesn't sing it that well.

STILL I DREAM OF IT A slightly different demo from the one floating around on all the bootlegs of "Love You" material. This is still an incredible song, that is if you put it into the context of Brian's state of mind in 1976. Sadly, in spite of its beauty, it ruins the continuity of the album. It sticks out like a sore thumb. Why they didn't re-record this one troubles me. (Note: They didn't even re-record "I Just Wasn't Made For These Times" either... just called the film that!!!)

MELT AWAY Omitted from the film, but saved for the soundtrack. This, like "Love and Mercy" above, works much better than the original. Again, Was uses acoustic guitar instead of the keyboards. Its nice, and like the original, backing vocals on this version are kept to a minimum, as is the whole production. One more time, Brian's vocal could have been mixed louder - he sings it as if he really means it. I do hate the wailing sax tag, as it goes on and on. Remove the sax and this is the highlight of the project.

'TIL I DIE A good choice for a closer, but this version is lousy. Where is Brian's vocal? You barely hear him. This is such a powerful and autobiographical ballad that gets bastardized with the lousy drum track and backing vocals that just don't cut. It's a major disappointment, but don't despair, the album's over.

PANAYIOTIS

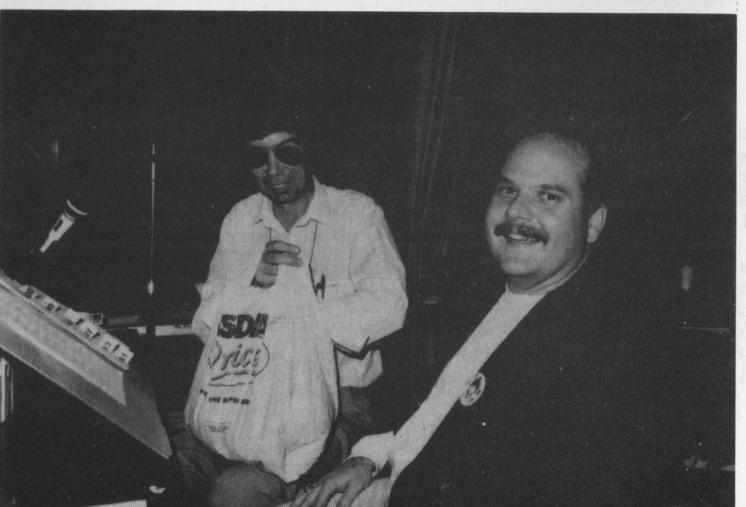
CONVENTION '95.



Jerome & Robson.
(Elliot & Sean)



Beach Harmony.



Raffle drawing time
Roy Gudge & Lee
Dempsey



All Convention photo's
Brian Clarke.



Fun Quiz time, with
Sean, James, Stuart
and Kingsley.



Mike & Chris Phillips
now the proud owner of
a 'Still Cruisin' gold
disc.

TOO MUCH IS NEVER ENOUGH

It's been quite a summer, especially as - of late - Wilson Watching has been analogous with waiting for a London bus: nothing comes for ages, then suddenly you get four all at once... though not necessarily the one you were expecting. Undoubtedly Brian's public profile has rarely been at a higher level in the UK (if ever) than these few months past, but even the most ardent BW acolyte must find his pleasure tempered by a few cold draughts of reality...

The centrepiece of the summer, naturally, has been the BBC-TV documentary and accompanying soundtrack CD, and for many, yours truly included, its most important service was to place, firmly once and for all, Brian's art in its rightful place in the pop firmament - and for once, it's not us, the fans, telling everyone how great this stuff is, but rather his peers and musical inheritors; thus the standard argument carries that much more weight. Brian himself... now that's a different matter: the accepted equation is Wilson + camera = severe unease, and that still holds largely true. To be sure, there WERE segments (in the car with Melinda, with Van Dyke and with his daughters) when Brian came across as a pretty regular denizen of the Southland (and wasn't it a joy to behold, an utter joy?), a mite spacey maybe, but, hey... However, as I watched, I couldn't but wonder what Joe Public would make of Brian's mannerisms, speech patterns and, above all, his obvious psychic agony during the section preceding "Warmth Of The Sun". As it turned out, my friend's opinion was pretty unanimous on four points - the music was great; Brian's voice can be variable; yeah, he's a bit weird; and hasn't he had a stroke at some time? (Even my doctor offered the final opinion - unprompted, for what it's worth.) Overall opinion from the street - how can someone who's been through all that Brian has STILL make such wonderful music?

As a BW supporter of many years standing, my concerns centred on the musical segments, and the disparity in quality evident, ranging from the transcendent ("Caroline, No" "Orange Crate Art") through the energetically robust ("Do It Again", "This Whole World") to the questionable, specifically "Warmth Of The Sun", for which Brian's voice was simply not up to it - this was a painful vocal, as opposed to the pained expression of "Caroline No", a truly moving performance. Perhaps the compromised origins of the project hold the explanation, for this was conceived and instituted during the last days of the Landy regime (and bear in mind that the choice of material was not Brian's, but rather Don Was's). These are not minor points, but viewed as part of a whole, excusable to a degree, for finally, and God know how many years behind schedule, we got what we'd wanted for so long - Brian, on his own, sympathetically presented, respectfully yet honestly handled. "I Just Wasn't Made For These Times" isn't perfect, but it certainly sets a high enough benchmark for future aspirations.

The soundtrack CD, whilst garnering general critical acclaim, is something of an oddity; setting aside the ethics of charging full price for a CD lasting less than thirty minutes, whilst the material shines through, the performances exhibit an homogenous tendency (the

exceedingly odd inclusion of "Still I Dream Of It" aside) which, I suppose, must be expected of an arranged union between the live and studio formats. Once again, "Do It Again" - a slightly different mix from the TV version - shines, along with "This Whole World", "Caroline, No" and "'Til I Die", whilst the remaining cuts really require visuals to chivvy things along... but it's good to have, all the same: it's not often enough that we see "Brian Wilson" on disc.

Even rarer is the pairing of Brian Wilson and Van Dyke Parks, a situation set to be rectified this November (at the date of writing) with the long-awaited release of ORANGE CRATE ART, a Parks solo album featuring Brian on vocals. It's good... it's very very good. Faced with the challenge of worthwhile material and possibly the only collaborator he's ever truly respected, Brian has risen to the occasion superbly, notably on the title cut - an impossibly precious little travelogue - "This Town Goes Down At Sunset", "Movies Is Magic", "Wings Of A Dove" and "Summer In Monterey". In fact, the only disappointing cut is "Hold Back Time", a duet with Danny Hutton where the vocals just don't mesh. Be warned, this is not SMILE, a continuation thereof, nor a distant relation: what it is, is Van Dyke's most commercial melodies yet - though still possessed of, and shot through with, shafts of Parksian ideoescrevacy - rooted firmly in a forties groove. Those of a venturing disposition will be amply rewarded, perhaps not at first, second nor even fifth playing, but on an accumulative basis. I recommend heartily.

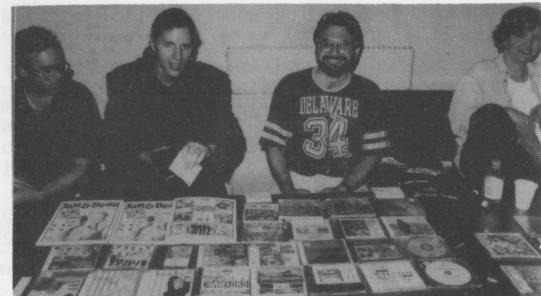
As he has so often, Brian stands at something of a career crossroads: a solo studio album would seem to be the next move... the Beach Boys beckon from the wings... and now, he can make his own choice to do this, that, or nothing, should he so wish. I know my preference.

AGD



Simon Beck and Theramin.

BRIAN WILSON



Dave Clements, Elliot Kendall, AGD, Kathryn Beatt.



The McWilsons.

The Brian Wilson Off does not have an album. I feel that Brian felt re

Dear STOMP

It's usually only in the movies that people say "I know, let's do the show right here", and definitely only then that they actually do it. When I said that (or words to the same effect) to AGD earlier this year regarding a Brian Wilson Tribute Concert I didn't think he would take what I meant in jest seriously, still less that he would challenge me to go ahead and put the show on. Had he not done that LET'S PUT OUR HEARTS TOGETHER would never have happened. This letter is to Andrew and all the other people who gave me so much help and support in the months leading up to the concert.

Thanks then to STOMP for giving space to publicise the gig. To Mike and Roy for allowing us to plug it mercilessly during the Convention. To Graham Dene, Charlie Gillett and Robert Elms for putting us on the radio. To Kingsley Abbott for constant support and useful telephone numbers. To Alan Robinson, Alan Price and Val Jennings for their expertise before, and assistance on the day. To Sean McCreavy for his boundless enthusiasm and a blistering set. To Chris White for getting up and playing when AGD swore he wouldn't. To Alan Carvell for playing in two bands at the same time (and to Sensible Music for supplying a left handed Bass guitar within 30 minutes!). To Martin Lawford for creating a band on the spot and still turning in a great set. To Lee Dempsey and Elliot Kendall for coming all the way from the USA and being cool. To Wavelength for singing like angels. To Chris Pearce of the Surfin' Lungs for playing even though his wife was 8.9 months pregnant. To Epic Soundtracks for turning up 10 minutes before he was due to go on (I wasn't worried Epic!) and reviving OL' BETSY. To Graham Hicks for doing LOVE AND MERCY. To Rick de Jongh for slaving over his backing tracks and reminding us what a great song GUESS I'M DUMB is. To Tony Rivers for getting people dancing and closing the show as only he could and to Simon Beck, the world's finest Theremin player. Finally, thanks to all the people who came for being a really wonderful audience, it was great to see everyone having such a good time and I very much appreciate your thanks, both in person and by letter.

Had you been standing near me from time to time during the concert you may well have heard me mutter "never again". In fact we got such a kick out of the concert we will be doing something possibly even more ambitious in 1996. Details will be in STOMP and I hope very much to see you there. In the meantime, a video of the whole concert is available and there is an advertisement in the back of this issue of STOMP which tells you how you can get hold of a copy. See you next year.

MARK SERVICE

Hi Mike

Saturday morning came I loaded the CD player in the car with Beach Boys CDs heading for my first convention. Got there nice and early, waiting outside I started talking to other members of STOMP about last year's convention and the Don Was documentary about Brian Wilson.

11.00 am came, doors opened. First I looked around to see the stalls, bought loads of CDs, magazines and back issues of STOMP.

The videos and the quiz was excellent with the two teams having a good time and the rest of the members joining in. To listen to Sean sing plus the use of the theremin in "Good Vibrations" was excellent and brought back what it must have sounded like in the studio.

Surf's Up

DEANNAH BROWN

Dear Mike

Convention '95 was superb. I took along a friend who is very involved with a similar fan fraternity for lovers of the Beatles and she is getting pretty hooked on the Beach Boys story now, borrowing my World Records/Capitol Years set that you guys compiled at the start of the '80s (time sure flies!). Sean "McWilson" and his team, although obviously under-rehearsed, (e.g. the use of the theremin,) were delightful - punchy, great vocals good to look at and obviously in love with the music. Bravo! The quiz raffle and stall were perfect for the BB fan.

On the stalls I noticed that Brian Wilson, after his first solo album, released a great deal of music on strange labels such as TDK and Memorex wrapped in photocopy paper. I purchased an album on cassette called SWEET INSANITY which was, of course, Brian's proposed follow up to his 1988 solo showcase. Why wasn't this officially released?? It is a blast! If ever an album deserved the titled SMILE it would be SWEET INSANITY - the humour is so good I have not stopped laughing at some of BW's comical musical devices. I played "Smart Girls" and "Country Feeling" to my seven year old daughter Emma who thinks they are so funny she mixes them up and sings the line "Sexy chickens with high I.Q.s" and then proceeds to cluck like a demented hen. It really is gorgeous, uplifting stuff. How can one not chuckle at "Water Builds Up" with Brian's harmonised backings imitating just such liquid sound effects in gospel fashion or fail to enjoy the "teenage" pleading of "Someone To Love" and the rattling "I Do". Sure there's some lesser stuff with simple, dare I say lazy, four chord rounds a la the old "Heart and Soul" or Buddy Holly style. I can do without "Rainbow Eyes" and "Daddy's Little Girl". But the good stuff is as good as I've heard in ages - it really makes me SMILE, much more than the 1966/7 legend.

Keep up the great work, gang

JULIAN GOLD

PS Roy Gudge shouldn't feel so competitive, on the Beach Boys behalf, with the Beatles. Paul adores Brian and constantly gives him his dues. I'm so glad both the BBS and the moptops existed. Thank you Lord!

Dear Mike

Thank you for your help when I phoned you last week. Unfortunately, I was unable to attend the Convention (the first I've missed since 1988) as I had to remain in bed because of complications with the operation I have just had. I hope that the Convention ran smoothly and was a success - I look forward to next year! Willie Morgan said that he enjoyed it, and thanks for the Beach Boys and Brian Wilson tracks on his show.

As I have some time on my hands, I thought I would write to let you know my thoughts on the Brian Wilson CD and the BBC Documentary.

It has been unusual to see so many articles on Brian and the Beach Boys in the media. There was an article in the "Sunday Telegraph" on August 13th about the "Smile" documentary on Radio 1 and the Omnibus documentary; a short article in the "Radio Times" and a long article in the "Telegraph" magazine on September 2nd in which two photos of the Beach Boys were mislabelled - Brian was not in either of them and Carl was named as being Brian.

BRIAN WILSON CD - "I JUST WASN'T MADE FOR THESE TIMES"

The Brian Wilson CD does not break any new ground and is a "safe" album. I feel that Brian felt comfortable making the CD singing

ADVERTS

LET'S PUT OUR HEARTS TOGETHER was London's first tribute concert to Brian Wilson (see review this issue). Now you can buy a video of the entire concert, all eleven acts, all forty seven songs! The 2 3/4 hour tape was shot using five cameras and is of excellent quality. For your copy please send a cheque for £11.50 (£10 + £1.50 p&p) to: Mark Service, 42 Clonmore Street, Southfields, London SW18 5EX.

"MARTIN ROSS LAWFORD" and Adrian Baker's "ABCD". Available separately at £9.99 each or £15.00 for the two plus £1 p&p, from Martin Lawford, The Shire, Grosvenor Road, Orsett, Essex RM16 3BT. Tel: 01375 891 118. Send s.a.e. for Beach Boy lists.

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SURFER'S RULE is the big surf music magazine from Scandinavia (all in English). Lots of Beach Boys, Jan & Dean, Honeys, Surfaris, Gary Usher, Ripchords, Dick Dale, etc. Subscriptions: £5 for 3 issues (cash please), published three times a year. Please send money to Goran Tannfelt, Grev Turegatan 71, 11438 Stockholm, Sweden.

NEIL YOUNG APPRECIATION SOCIETY: Quarterly glossy magazine, minimum 48 pages full typeset and full colour cover. Many photographs, up-to-date news, articles covering every phase of Neil Young's career, exclusive merchandise. MEMBERSHIP DETAILS: United Kingdom & Eire: £6.00; Europe: £8.00 (US\$16.00); Elsewhere: £9.00 (US\$18.00). Please write to Alan Jenkins, 2a Llynfffi Street, Bridgend, Mid Glamorgan, CF31 1SY, Wales, United Kingdom.

SURF/HARMONY/RELATED INFORMATION BOOKLET. If you would like to receive this new mini publication, you can get it FREE quarterly just by sending four A5 s.s.a.e. (19p each) for the first year. As well as the booklet, you'll also get any other info/offers I have to hand at the time. Send now for Issue 1, ready now to Kingsley Abbott, Hollycot, High Common, North Lopham, DISS, Norfolk, IP22 2HS

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BEACH BOYS ON VIDEO - Please write enclosing S.A.E. for large typed lists to - Mike Whyers, 17 Broadstone Road South, South Reddish, Stockport, Cheshire SK5 7DQ.

NEWS

The week commencing November 6th - in the UK, at any rate - sees three BW and related releases; ORANGE CRATE ART, of course... a reissue (apparently) of THE IDIOSYNCRATIC FATH, a Van Dyke Parks "best of" - and something called LOVE AND MERCY, credited to one Brian Wilson - but before you start jumping up and down, the latter is nothing more than a reissue of Brian's 1988 solo album presumably to cash in on Brian's high media profile this summer, a trend continued in the December issue of Vox magazine by an excellent interview with BW, containing some interesting nuggets of information, not the least being that Brian had no creative input concerning the songs in the documentary whatsoever. Elsewhere in the article, titles of new Paley/Wilson songs are offered up, most if not all of them of some vintage - "I'm Broke/Desert Drive/It's Not Easy Being Me/Getting In Over My Head/Saturday Morning In The City/Chain Reaction Of Love".

In October, Capitol officially laid the SMILE box project to rest, at least for the foreseeable future. Brian was finally asked, and his response was reportedly very much in the negative. However, it's possible that a 30th Anniversary PET SOUNDS project will be issued next year, the most likely format being a set of sessions, a full stereo remix and a new mono remaster. We'll keep you posted.

"Baywatch". Once again, our Boys show they can't act, but it was a nice surprise to see Dave Marks during the 'concert' section.

Bootleg corner: LEGGO MY EGO, a 3-CD PET SOUNDS sessions and alternates set is newly out... however it apparently contains little more than half a CD's worth of truly 'new' material. Likewise CAPITOL PUNISHMENT, a double set of pre-PET SOUNDS material, contains once more the extraordinary Murry Wilson-disrupted "Rhonda" session alongside newer archive stuff. More worthwhile by far is a "Heroes & Villains" sessions CD featuring a whole slew of stereo bits, sessions and fragments from both part 1 and part 2. Essential, even if the tape speeds do wobble a bit.

In the realms of legal releases, there were plans to put out a CD single of "Do It Again" from the documentary, but only promo copies exist (UK only), which is sad as one of the tracks was "This Song Wants To Sleep With You Tonight", a Wilson/Paley composition cut from the documentary at the last moment.

The Brian Wilson tribute concert, staged the day following the Convention, was a huge success. Further details elsewhere, but suffice to say that plans are afoot for 1996...

Via the internet, Mike Love has offered this considered view of his cousin: "Brian Wilson is, without any question in my mind, the unparalleled greatest musician to be alive in the 20th century. The guy can hit any field musically. There are types of music that he thinks of and hears and believes in in his mind that are maybe totally uncommercial, but also totally new and fantastic. While I'm aware of all the stuff we've done in the past - and I know this is going to sound unlikely - our largest selling music, and most meaningful, is ahead." Yeah, right. Mike is of the opinion that Don Was will start working on the tracks for a 1996 Beach Boys album in January, and that Brian has brought 30 new songs to the project, a statement slightly at odds with Brian's view of the whole idea as stated in the Vox interview.

Odds to close with: apparently Brian, Mike and Bruce have recorded backing vocals for Status Quo's version of "Fun, Fun, Fun", and it seems that the same trio have done a similar duty on Willie Nelson's cover of "Warmth Of The Sun"... Brian's pseudo-biography was based on interviews with him, and he never read the finished product... and Bri's been talking of reworking PET SOUNDS (i.e. totally re-recording it) for it's 30th birthday. We say think again...

AGD & MIKE

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LATE NEWS Songs recorded are 'Soul Searchin' with Carl on lead and 'You're Still A Mystery' with Brian on lead and Brian and Alan singing the chorus'. Andy Paley tells us this is the first time for many years that Brian has been in the studio with The Beach Boys calling the shots. The group are looking for a record deal on the strength of these two songs. Can't wait for '96.

Our Californian correspondent tells us Brian Wilson sends his best wishes to all Stomp subscribers for Christmas and the New Year. Our best wishes are returned.

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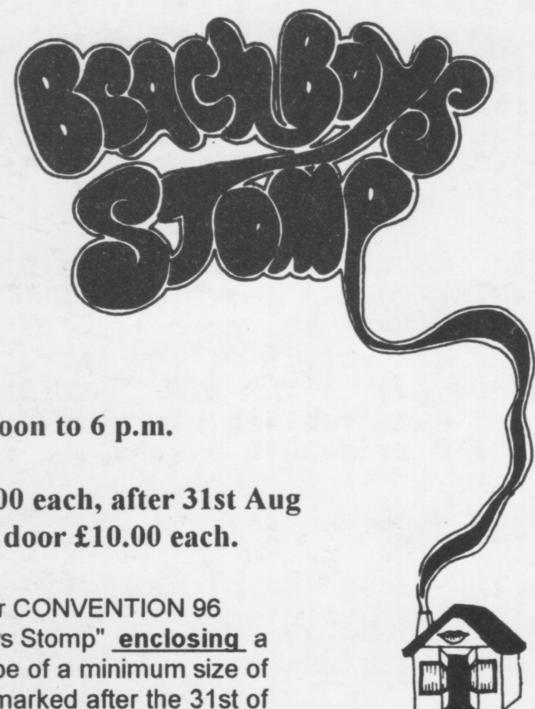
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